Bruce Springsteen

AND THE E STREET BAND

U.K. TOUR

SPECIAL ANNOUNCEMENT

Bruce Springsteen Tour has been postponed

Rescheduled dates are as follows. **Keep your ticket and turn up only on the rescheduled night.** Refunds can be obtained by returning your ticket to point of purchase by 5th April 1981.

Venue	Old Date	Rescheduled Date
Brighton Centre	March 17 valid for	May 26
Wembley Arena	March 19 valid for	May 29
Wembley Arena	March 20 valid for	May 30
Manchester Apollo	March 23 valid for	May 13
Manchester Apollo	March 24 valid for	May 14
Birmingham N.E.C.	March 27 valid for	June 7
Birmingham N.E.C.	March 28 valid for	June 8
Edinburgh Playhouse	March 30 valid for	May 16
Newcastle City Hall	March 31 valid for	May 11
Wembley Arena	April 2 valid for	June 1
Wembley Arena	April 3 valid for	June 2
Wembley Arena	April 4 valid for	June 4

Bruce Springsteen: Rock 'n Roll Force Par None

It seemed inconceivable to all of us E-Street fan(atic)s in Great Britain that when Bruce returned to our rock 'n roll stages he would be greeted so vociferously and with such unashamed joy.

The groundswell of support had really built up in the UK since 1975 in the most productive and lasting way possible: by word of mouth - the uninhibited enthusiasm of one fan sparking off that in a new convert. In this country there has been virtually no radio play of Springsteen's albums, no hard commercial push, thus allowing grassroots support to build up profitably.

And yet, it was still something of a surprise just how wide and varied that support was: each concert embodied an interesting class mix, from the wild rockers of Newcastle to the cooler sophisticates of Wembley.

It is now because of this vast popularity that Bruce has a responsibility (to his audience) to play most songs most nights. In '73 and '74, before he was selling albums in any numbers, he could easily play different shows each night. But a fan who turns up for any one gig would be disappointed not to hear Born to Run, Thunder Road, The River, et al.

There was, however, a marked difference to every concert, be it in terms of songs played, order of play or of the atmosphere on the night, which often varied from one gig to the next. Everyone will have his or her favorite moment, but for many of us the second show at Brighton (27th May) will rank as the most triumphant rock and roll experience we have ever witnessed. No amount of articulation can ever define that which makes a great gig great, but everyone can sense the magic when it's in the air.

It was of course the music-cum- performance which either pinned us to our seats during the ballads of passion, or had us jiving in the aisles to the rock 'n roll bonanza which always determined the second set. The music filled us up inside: we smiled thro' the tears and wept thro' the laughter. Life was there to be lived, to be sensed, to be overturned, to be accepted every night up there on the stage.

We grabbed it greedily, left each gig numbed, exhausted but triumphant, and always yearning for more.

John Marriott
(22.6.81)

Thanks to Lightning Fingers French for everything, John for an intro and faith, Neil F. for not laughing too loud, Neil & Laurna for being more than just fans, Dawn, Mary, Elizabeth, Dennis, Bob, Uncle John, Martin, Marianne, Kristina, Gary, Nigel Nolan, Paul, Chris and Andy for being there. (All those who shared their own sixteen the hard way.) Diane, Gloria, Jennifer & Liz for Following that Dream, and Bruce for the Fever he gave us all.

Further information on British dates from:-

POINT BLANK, 24 Buckleigh Road, London S.W.16, England

NEWCASTLE

Bruce's bed of thorns

PART WAY through Monday's Bruce Springsteen concert at Newcastle's City Hall I was struck by the thought that the essence of rock music is simplification.

Not a very pleasant conclusion for someone who has spent half his life in an obsessive love affair with that particular art form.

It happened as Bruce was singing an old Woody Guthrie protest song, which basically went . . . "This land is my land". After the line "people dying on the streets of New York", he ad-libbed "and Brixton".

By Mark Dawson

Now I've nothing against songwriters tackling complex and thorny subjects like the recent disturbances in Brixton, but to simplify it to some vague platitude seemed very cheap.

Even cheaper seemed the spontaneous applause from large sections of the packed hall. How many of them had ever been to Brixton, I wondered.

Hindsight has comforted me with the knowledge that rock music is about more than simplification of emotions and attitudes, but the nature of the art form often necessitates that it reduces the world at large to something more quickly and easily digestible.

Acclaimed

Unfortunately, Bruce — acclaimed as the man "who made rock 'n' roll a matter of life and death again" — tends to reduce things to stereotypes, while Bob Dylan and David Bowie, probably the only two musical figures of comparable status still living, manage to avoid this.

My first contact with Springsteen came a few years ago in the shape of the wonderful "Born To Run", arguably the greatest ever rock song. It deals with the thrills and desires of youthful New York street life, fast cars, romance, dancing on the beach — "I wanna die with you Wendy on the streets tonight in an everlasting kiss."

Marvellous stuff to fuel those late night dreams and aspirations we all savour from time to time.

However, Wor Bruce's whole career and the subsequent 'street credibility' cult that has made him a living legend, have been based on sentiments that can hardly stand up in the cold light of day.

What is most galling about this image is that it's presented as a gritty, authentic, working class stance, when Monday night showed it was simply middle-class escapism. (For which people were prepared to pay up to £60).

Having lapped up Bruce's anguished tale of the daytime drudgery of his father's job, many of the audience will have happily done their nine-to-five next day.

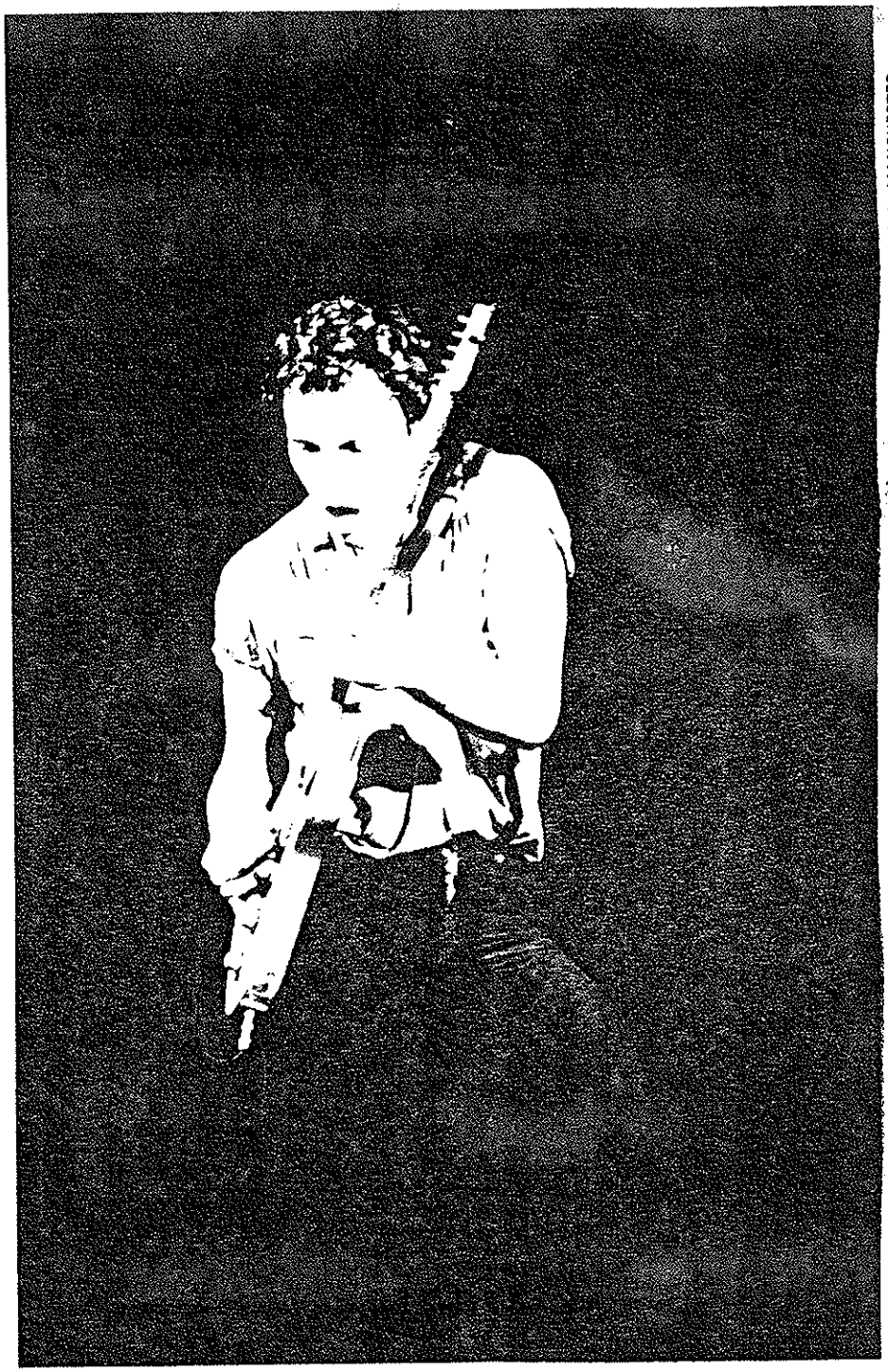
Not that it's easy to doubt Mr. Springsteen's personal faith in his black-and-white, wide-eyed vision.

He gave three hours of non-stop effort and energy and seemingly loved every minute of it, grinning boyishly from ear to ear the whole time. His sweaty enthusiasm earned an ecstatic reception and — for me — a willingness to accept him as one of the great innocents of our time.

In strictly musical terms, Bruce is fairly limited, though not so appallingly limited as sax player Clarence Clemons. He has got some very good songs and included these in a performance that went so far over the top it was coming back up from the bottom.

No trick was left unturned as he unleashed his brash stage presence, sense of humour and well-honed ability to handle an audience.

Life...it's my 11th commandment



CITY HALL, Newcastle-upon-Tyne

Harvey Goldsmith Ent. presents—

BRUCE SPRINGSTEEN & THE E STREET BAND

IN CONCERT

Tuesday, 31st March 1981

Evening 7.30

STALLS

H 8 £6

Retain this portion

A. B. Cooper (Printers) Ltd. MANCHESTER

Lost in the flood

NEWCASTLE

Follow That Dream
Prove It All Night
Cut In The Street
Tenth Avenue Freeze-Out
Darkness On The Edge Of Town
Independence Day
Who'll Stop The Rain
Two Hearts
Promised Land
This Land Is Your Land
The River
Badlands
Thunder Road
Cadillac Ranch
Sherry Darling
Hungry Heart
Because The Night
You Can Look
Wreck On The Highway
Racing In The Street
Point Blank
Backstreets
Candy's Room
Ramrod
Rosalita
Born To Run
Detroit Medley
Rocking All Over The World

Bruce Springsteen

MANCHESTER

BRUCE SPRINGSTEEN & THE STREET BAND
Apollo, Manchester
By Mike Nicholls

WELL ARE they or aren't they the greatest rock 'n' roll act ever? So far opinion seems to be unanimous. Like, they play like lunatics and from where Springsteen mines his eternal reserves of energy God only knows.

The songs? Since the second LP name one that ain't a classic. The showmanship? Superb: Bruce either gleefully giggling or as melancholy as a gib cat; frequently diving into the crowd to abduct a limb-locked adolescent; and bundling together impeccable partners-in-crime like Clarence Clemone and Miami Steve for climactic raids across the stage.

The greatest show on earth? Well let's just say I've enjoyed more from lesser talents. Far lesser talents on about a dozen occasions. Perhaps the apprehensiveness in the wake of the '75 hype fiasco niggles on. Possibly he was unaccustomed to the comparative lack of audience response — the first few rows amazingly remained seated for several tunes. Or maybe it was just one of those nights.

Somehow I left feeling less than fulfilled and it wasn't just because of the absence of standards like 'Backstreets', 'Drive All Night', 'Growing Up', 'Jungleland' and 'Racing In The Street'. Mind you, their omission was hardly appeased by the choice of final encore — Quo's 'Rocking All Over The World', would you believe.

But there were some stunning set pieces and there's no doubting Springsteen's terrific charisma. Bounding on stage looking streetwise and scruffy, he could have been any old barrow boy or window cleaner. In no time he was sweating buckets and hot rockers like 'Prove It All Night' and a simmering 'Out In Street' *needed* to be followed by quieter stuff.

Sure he was holding himself back but there was something missing. It's almost as if he's too aware of having to play at being The Boss: leather sleeves hitched up his forearms; hair carefully dishevelled and are all those smiles and grimaces 100 per cent sincere? There was a deadening whiff of self-caricature to be sure.

Still, 'Independence Day' was magnificent, beautifully structured and accompanied with a heart-rending rap about his dad. Woody Guthrie's 'This Land Is Your Land' was even more powerful, paving the way for a phenomenal rendition of 'The River'. The line "on account of the economy" was venemously rasped out, the rebel Bruce still obsessed with beating the shadowy opposition, the "they" of so many of his songs.

APOLLO

It's a tribute to the fans that they restrained themselves during these emotional moments but we were fooled by a polite piano passage that absolutely exploded into 'Badlands'. Sliding over in a double-knee skid, this in turn was capped by a madcap 'Thunderoad' before a half hour break concluded the opening hour.

Part two marked a fresh departure. Showered and changed he was positively supercharged. That renowned gleam screamed from his eyes and the cohorts also looked happier. It was almost as if the ordeal of the qualifying round was over and the whole atmosphere changed.

E Street became the looser, devil-may-care boulevard we always knew it was, it's frequent guitar front line forays adopting the swashbuckling aplomb of a guerrilla hit squad. Mania and spontaneity ruled OK as Bruce steamed into 'Cadillac Ranch' and 'Sherry Darling' like a star-struck teenager.

'Hungry Heart' was even better, the man so taken aback by the kids' word-perfect first verse chant that he had to repeat it himself! The unbridled adrenalin flow of such mega-rockers and his delirious dance routines put the first half into a clearer perspective before pacing once again decreed some tender touches.

'Because The Night' (complete with lyrical changes) perfectly set the scene for 'Wreck On The Highway' which thrust Springsteen The Actor well into his element, going through the motions of looking sad, resigned and totally done in. 'Point Blank' was even more melodramatic, heightened by big black orange-suited Clarence tapping a tiny triangle and a delicious mid-section that offered no clues about it's back-to-back appearance alongside a sultry, frantic 'Candy's Room'.

This, in turn, was just an appetiser for the all-time, full-bodied showstopper, the majestic 'Rosalita' where every stop was effortlessly pulled out. I guess the reason he still includes it is because it encompasses his every aspect — the yearning romantic, the escapist "outlaw" and above all, the celebrator of life itself.

Along with unsurpassable 'Born To Run' encore, it is quintessential Springsteen, representing the ideals he's torn between: restless adventurous street rocker and mature, compassionate man. Hopefully he'll never fully grow up but rather let naive innocence conquer world-weary cynicism, leaving room for further development.

I guess the show was a bit like that. Not the ultimate extravaganza I'd been led to believe but a four-and-a-half star faintly flawed performance which left me thirsting for an improved later date.

Pic by Mike Putland

MANCHESTER I

Follow That Dream
Prove It All Night
The Ties That Bind
Tenth Avenue Freeze-Out
Darkness On The Edge Of Town
Independence Day
Factory
Who'll Stop The Rain
Two Hearts
Out In The Street
Johnny Bye Bye
This Land Is Your Land
The River
Promised Land
Badlands
Cadillac Ranch
Sherry Darling
Hungry Heart
Because The Night
Fire
You Can Look
The Price You Pay
Racing In The Street
Backstreets
Ramrod
Rosalita
Born To Run
Detroit Medley - I Hear A Train
Rocking All Over The World

Should 'steen be seen?

MANCHESTER II

Born In All Night
Out In The Street
The Fires That Mind
Darkness On The Edge of Town
Factory
Independence Day

Two Hearts
Wild'll Stop The Rain
Promised Land
This Land Is Your Land
The River
Badlands
Thunder Road

Backfire
Sherry Darling
Hungry Heart
Ramrod
Because The Night
Wreck On The Highway
Point Blank
Candy's Room
Rosalita
Born To Run
Detroit Medley - I Heard A Train
Rockin' All Over The World

APOLLO THEATRE, Manchester

Harvey Goldsmith Entertainments presents—
BRUCE SPRINGSTEEN in
& THE E STREET BAND Concert
Please note there is no support act audience should be seated by 7.30 p.m.
Tuesday, 24th March 1981
Evening 7-30
STALLS
£6.00
C 34 2
To be retained.
No Cameras or Recording Equipment.
No Ticket exchanged nor money refunded.
Official Programmes sold only in the Theatre.
A. B. Cooper (Printers) Ltd. MANCHESTER

EDINBURGH

No Way would a Springsteen ticket cost £7

YESTERDAY afternoon, it was the quiet before the storm. In the Playhouse Theatre, Edinburgh manager Ted Way put the finishing touches to preparations for Scotland's biggest rock music event in at least a decade — the visit of Bruce Springsteen.

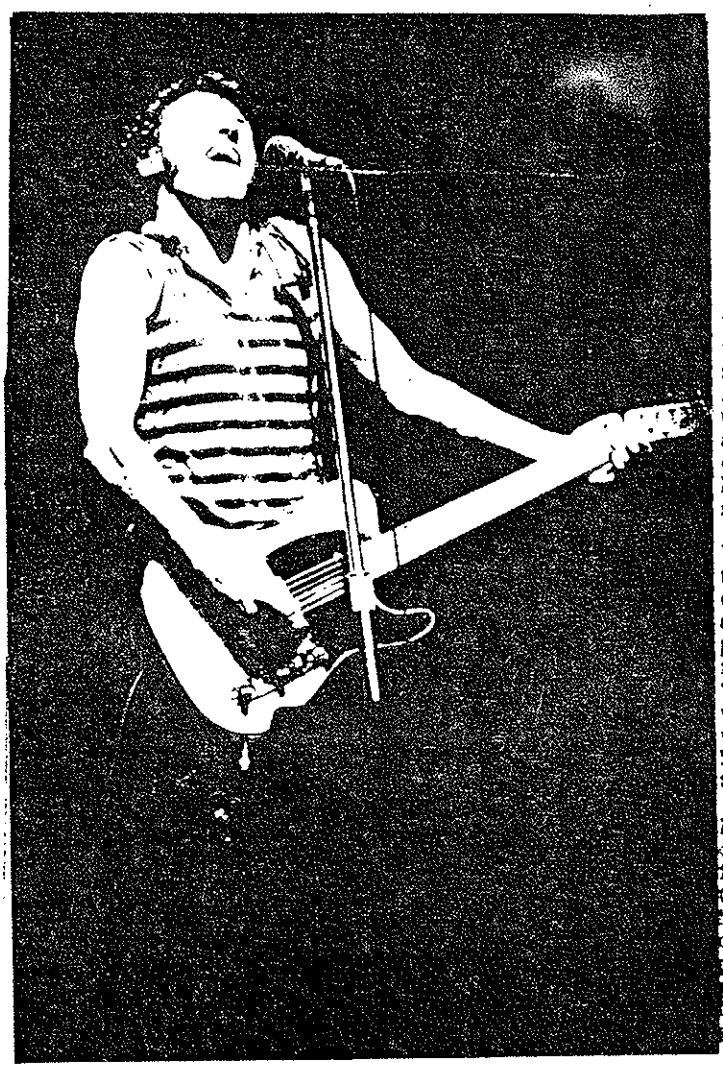
On top of his other problems came the prospect of some very unhappy punters turning up the door, only to discover that their tickets are in fact forgeries. "We got a report at the beginning of the week of someone selling tickets at £7 a go in a Glasgow pub. Apparently he had a bundle of 50 and they were photo-copies.

"You would hardly believe that anyone would take the possibility seriously that these might be the real thing. But there's always somebody who thinks it's their lucky day. It's going to cause problems."

The odds against anyone having one ticket, far less 50, on offer at £7 — just £1 above face value — are long. Either the fortunate few were hanging onto them for grim death or else they were being flogged for up to £130 each.

There were 3006 backsides on Playhouse seats last night and there will be same again tonight. Way reckons that just from postal inquiries plus the queue when the tickets went on sale he could have filled the theatre "for at least 10 nights."

"It may," he says, "be the biggest rock event ever in Scotland. I can't remember quite such a dramatic level of interest, and I go back in this business a long way. I ran the Rainbow in London, which was the home of rock, and the only similar atmosphere I can think of was when Van Morrison came out of seclusion, from the West Coast of America."



Springsteen has a particularly close relationship with his public, and is one of the few performers who takes a direct interest in what is charged at the box office. "Obviously," says Way, "the tickets would have sold just as easily at £20 each, but Springsteen's management will not allow this."

The Playhouse keeps 25 per cent of the takings, which is £9000 over two nights. The promoter, Harvey Goldsmith, takes the rest but, with an entourage of over 40 to fund, concerts in themselves are not the gold-mines that they might first appear.

The theatre, with a staff of 110 on hand, also has high overheads. But Ted Way's satisfaction is based more on grounds of prestige than profit. The Springsteen shows mark the arrival of the Playhouse, closed for seven years until Lothian Region rescued it, as a top rock venue on the European circuit. "Springsteen's people looked at a lot of theatres and selected very few," he says.

Security will be low key, but Way's staff have particular orders to look out for tape-recorders and cameras. "Bootlegged" records and unauthorised posters, produced in their millions, can result from a lack of vigilance. "We never have a big concert without finding a tape-recorder. If we don't see it until after it has been used we confiscate the tape."

A Springsteen concert means a long night for all concerned. He is on stage, normally, for upward of four hours, by which time even the most disappointed fan will have abandoned efforts to tell the doorman that his ticket can't possibly be a forgery, because he got it from a man in a pub with an honest face who said it was the genuine article.

EDINBURGH I

Prove It All Night
Out In The Street
The Ties That Bind
Darkness On The Edge Of Town
Independence Day
Two Hearts
Who'll Stop The Rain
Promised Land
This Land Is Your Land
The River
Badlands
Thunder Road
Cadillac Ranch
Sherry Darling
Hungry Heart
Because The Night
You Can Look
Racing In The Street
Point Blank
Candy's Room
Ramrod
Rosalita
Born To Run
Detroit Medley - High School Confidential
Rocking All Over The World

It's Springsteenmania!

By JOHN GIBSON

I've seen John, Paul, George and Ringo. I've seen Mick. I've seen Elton. They've all played Edinburgh and triumphed.

But I have never seen a rock concert in this city that's grabbed the people the way Bruce Springsteen did at the Playhouse on Saturday (or last night, for I was back for more).

You needed to be there to believe the performance for Springsteen, current king of rock 'n' roll, and the reason for a mad rush for the 6000 tickets over both nights, did in his brains in a blistering three-hour tour de force that left him and his six-piece band like wet rags.

They left the stage after a couple of encores, having gradually, deliberately taken their audience to the peak with, ultimately, "Good Golly Miss Molly," "See See Rider" and "Rockin't All Over The World."

Till then,though, it had been Springsteen's own material "Darkness on the Edge of Town," "Racing in the Street," the dramatic "Independence Day," "Badlands," "Thunder Road," and inevitably, the title track from his last album, "The River."

Once he'd stimulated the people, and after a half-hour interval he used the second set, crammed with riffing crowd-baiters,to pull the place apart

It was good, old-fashioned rock 'n' roll.

Very fair soundwise, expertly lit and thoroughly professional.

Not only the man himself, devastating on vocals and guitar The band, too.

People are going to remember these concerts

PLAYHOUSE THEATRE
Greenside
Edinburgh
HARVEY GOLDSMITH ENTERTAINMENTS Presents
BRUCE SPRINGSTEEN
AND
E STREET BAND
J32 2 SECOND SHOW
Sunday
17 May 1981
at 7.30 pm
Doors Open 6.30 pm
BALCONY £6.00
INC. VAT
No Ticket Exchanged or Money Refunded—Retain this portion

PLAYHOUSE THEATRE
Greenside Place
Edinburgh

Monday
30 March 1981
at 7.30 pm
Doors Open 6.30 pm

HARVEY GOLDSMITH ENTERTAINMENTS Presents
BRUCE SPRINGSTEEN
AND
THE E STREET BAND
IN CONCERT
NO SUPPORT ACT

J J18
STALLS £5.50
INC. VAT
No Ticket Exchanged or Money Refunded—Retain this portion

EDINBURGH II

The Ties That Bind
Cut In The Street
Prove It All Night
Darkness On The Edge Of Town
Factory
Independence Day
Johnny Bye Bye
Thunder Road
Two Hearts
Promised Land
The River
This Land Is Your Land
Who'll Stop The Rain
Badlands

Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
You Can Look
Wreck On The Highway
Backstreets
Ramrod
Rosalita
Born To Run
Detroit Medley
Rocking All Over The World

STAFFORD

Earlier British shows on his tour have confirmed everything good said about him, save that he now seems less of the future of rock 'n' roll than embodiment of its most musical traditions. His current repertoire of exuberant rockers and bitter-sweet elegies is lent historical perspective by songs associated with Presley, John Fogerty, Mitch Ryder, and Woody Guthrie, whose This Land Is Your Land he dedicated to Bob Marley at Manchester Apollo two weeks ago.

Springsteen's records, like Chuck Berry's, create a vision of America that has a car as its symbol, though latterly the glimpses from the driving seat show a darker side of the dream. But on stage, where anything is made possible by his six-piece E Street Band, the singer can more fully express his view that rock music is a special benediction by clowning with the audience and performing exhausting feats of athleticism.

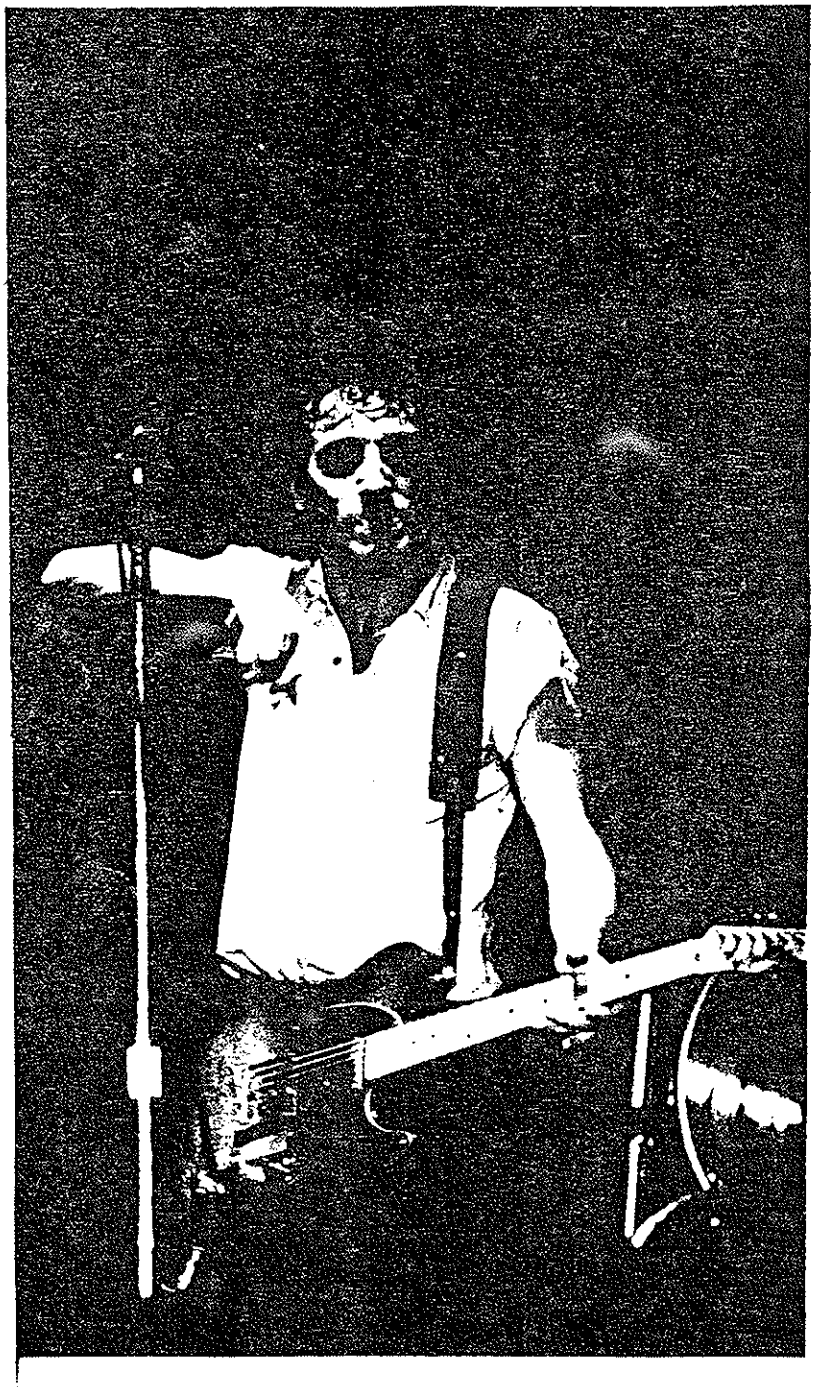
"You gotta drain your band, drain the audience, so you leave something in its place," he explained after a marathon three-hour performance in Stafford; he was slumped alone backstage, sublimely fatigued, in a dressing-room pungent with embrocation.

"When I was 14 or 15, I heard something in the music which was a reason to go on every day. When something has been so true to you, then you should return it — there's a responsibility for you to.

"Some people say rock 'n' roll is fun, others say it's life; to me it's everything I hear, like the other night, When My Little Girl Is Smiling, and, wow, that's something to live by. Those Drifters' songs, those moments, are real."

Springsteen looks the part of the romantic tough. He wears beat-up clothes and grease monkey sideburns. His speaking voice is hoarsely appealing. But the strong conviction of his presence seems to inspire affection as well as respect: to the 44 members of his entourage he is known, fondly as "The Boss."

He was born poor and Catholic, of Italian-Irish parentage, in the small New Jersey town, of Freehold. He forged his musicianship in succession of bar bands based in nearby Asbury Park, which he now caricatures as a resort town for those who cannot afford to go to Atlantic City; on the boardwalk and in the clubs and pool-halls of Asbury, where he lived in a surfboard factory, he found the raffish characters and mythology of his early songs.



He is now 31, rich and successful; but, alone among rock contemporaries, he seems more genuine, hero than superstar. He drives a 1960 Corvette and still lives in a rented home in New Jersey (the state has considered Born To Run, his most famous song, as its signature tune). Although not puritanical, he doesn't smoke or take drugs, and rarely drinks. His most obvious luxury is the length of time he takes to make records.

> "I'd listen all night to rock music on the radio—it was the best education I ever had"

Springsteen's obsession is performing; he has been on the road since last October, and has done almost 100 shows this year. "I like travellin' and I like playin'," he says, "and that's where I get satisfaction. I always want to have a feeling of lean-ness, of not dragging too much stuff around. I guess that's one of the reasons why I've avoided buying a house: things just clutter up your life."

The post-punks in his audience like his authenticity and what can only be called moral commitment; for older fans Springsteen re-animates the music with which they have grown up. Rock has lost too many of its inspirational artists through death or the disillusionment of age and wealth; it has fragmented into innumerable styles or become showbiz spectacle. Springsteen invokes that vanishing sense of community.

Paradoxically, his problem has been the enthusiasm of his most vociferous fans, the rock writers. In the early Seventies he became the favourite cause of a self-appointed establishment of American rock critics.

His record company converted that hero worship into hype and in autumn 1975 he played twice at the Hammersmith Odeon, trailing the glory, unprecedented for a budding rock star, of having simultaneous covers in Time and Newsweek.

British punk rock was then flexing its tiny muscles in defiance of stardom, and sceptics bridled at the claims made for him. Springsteen, who had never been in Europe before, was bemused both by their suspicion and by his British label, CBS, which one day chauffeured him by limousine to Harrods, where he wandered abjectly, too polite to offend his hosts. He felt he was losing control of his career, and fled back to America.

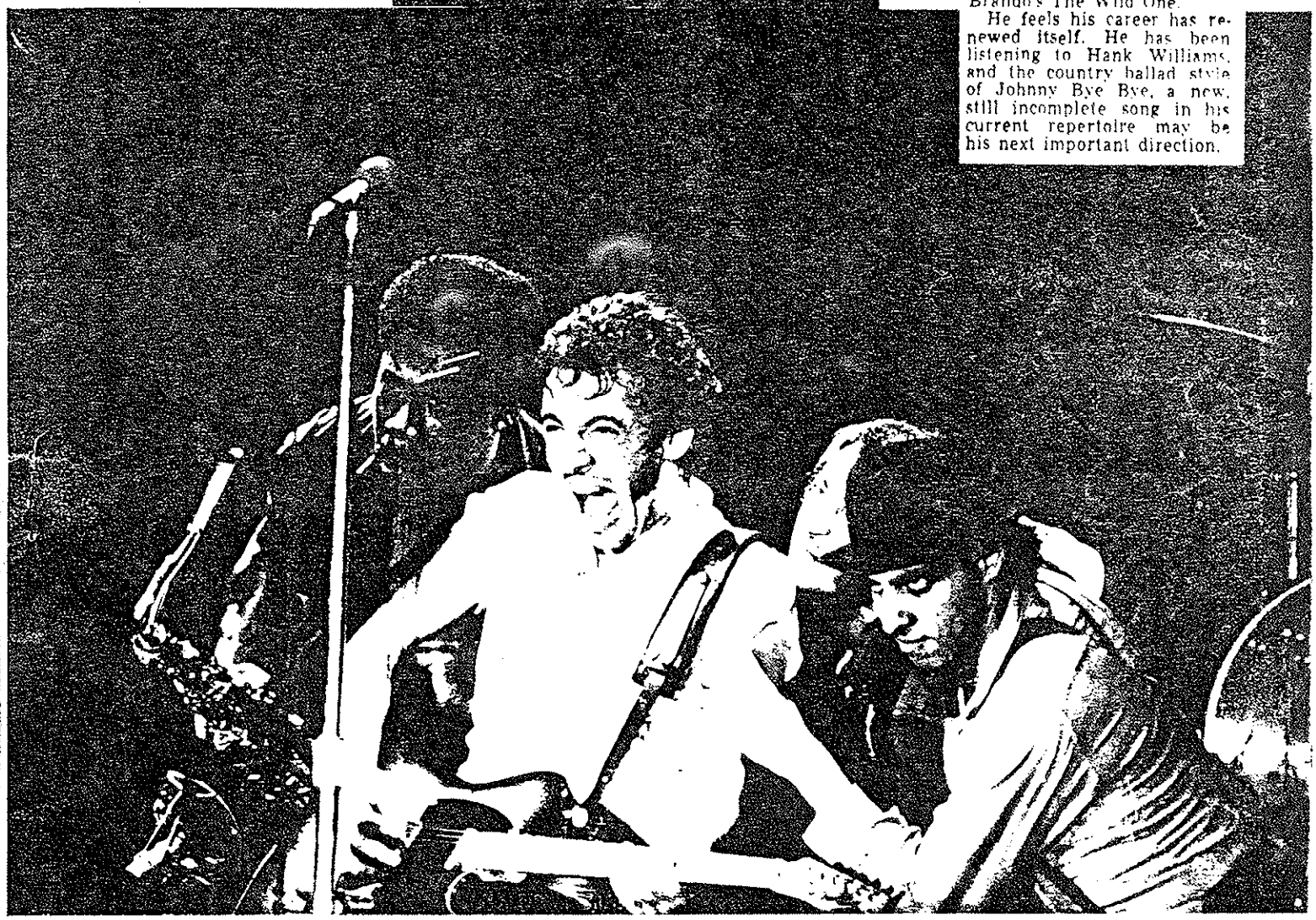
The next three years were painfully swallowed up with lawsuits as he parted with Mike Appel, his hard-working, but bumptious, manager. In his place came Jon Landau, a Rolling Stone editor, who co-produced the Born To Run album, and today is both manager and artistic confidant.

Born To Run had conveyed the redemptive joys of speed, street-life and rock 'n' roll. With Darkness On The Edge of Town, the album he eventually released in 1978, his writing lost in innocence and illusion what it gained in mature technique. The chief character became a loner, searching an America that was both "promised land" and "badlands."

"It ain't car songs, it's people songs," Springsteen rasps, "people tryin' to do that deal with their friends, their lovers and their jobs, tryin' not to let life drag them down. Their victories are little ones."

Springsteen's own victory has been substantial, both artistically and commercially. The River was a No. 1 American album, and from it Hungry Heart gave him the big hit single which other performers, like Patti Smith (with Because The Night) and the Pointer Sisters (Fire) had enjoyed with his songs. To his incredulity, there are even rumours of a movie based on The River, and of him re-making Marlon Brando's The Wild One.

He feels his career has renewed itself. He has been listening to Hank Williams, and the country ballad style of Johnny Bye Bye, a new, still incomplete song in his current repertoire may be his next important direction.



STAFFORD

Springsteen says that his most important relationship has been with his father; on both Darkness and The River, which came out last year, he has vividly recalled him as a bitter victim of dead-end jobs. Although more upbeat, The River concentrates on working-class Americans, like his father, who are bound together in their struggle to make sense of life.

Prove It All Night
Cut In The Street
The Ties That Bind
Darkness On The Edge Of Town
Factory
Independence Day
Two Hearts
Who'll Stop The Rain
Promised Land
Johnny Bye Bye
This Land Is Your Land
The River
Badlands
Thunder Road

Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
You Can Look
Wreck On The Highway
Point Blank
Nancy's Room
Ramrod
Roselita
Born To Run
Detroit Medley
Rocking All Over The World

Springsteen's fit to play Brighton

THE BRIGHTON CENTRE

TUESDAY, 17th MARCH, 1981

at 7.30 p.m.

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

BRUCE SPRINGSTEEN AND THE E. STREET BAND

£ 25 RAISED STALLS WEST £6.50

Skyline RESTAURANT (Magnificent Sea View) Open two hours prior to most performances Reservations: Telephone 203130

Brighton Centre

BOX OFFICE
Tel 202881

Russell Rd Brighton
Open Mon – Sat 10—5 30
Restaurant open for dinner at shows marked below
Open for lunch Mon Sat 12 noon-2 15
Table reservations 203130

Tuesday 26 & Wednesday 27 May 7.30 p.m.

Harvey Goldsmith Entertainments presents

BRUCE SPRINGSTEEN & THE E STREET BAND

Some seats maybe available from 4 p.m. on day of performance
Personal booking only

Rock

Risking the creases in their jeans for a view of Bruce

Smart people's hero

IT WAS the moment that 5,000 bank clerks, accountants, teachers, junior executives, articled clerks, surveyors, salesmen and their womenfolk had been waiting for.

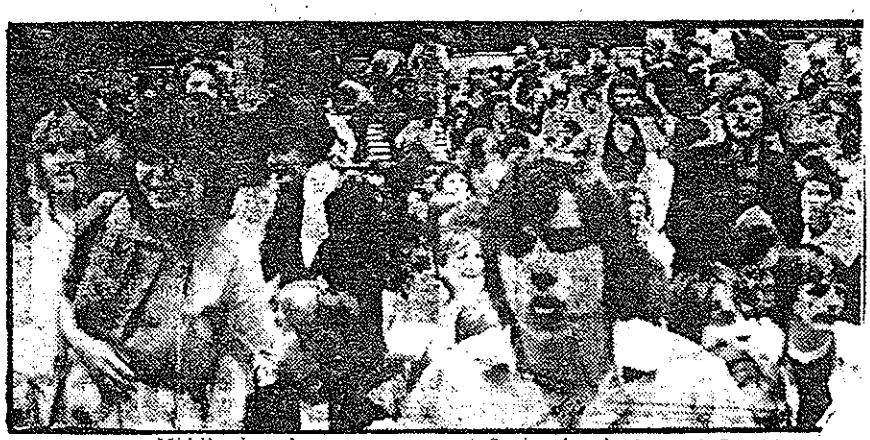
As the stocky figure in black jeans, heavy brown leather jacket and blue striped T-shirt trailed his Fender guitar across the stage and plugged it in, some of them even stood on their seats—£6·50 each—to get a better view.

The man they craned their neck to see was not a particularly impressive figure. But that's exactly the sort of effect that Bruce Springsteen has been having on British audiences since he arrived here almost two weeks ago.

Put him before several thousand devotees and he can inspire even the most conservative to risk ruining the creases in their jeans and start cheering and waving.

Springsteen is playing to the fold at Brighton Conference Centre. During his current British tour, which finishes next week after six nights at London's Wembley Arena, he will be seen by 132,000 people paying more than £1 million.

by Simon Kinnersley



Middle-class hero . . some of Springsteen's fans at Brighton

Appeal

The people who come to see him are not the usual denim-clad rock fans, or rowdy teenagers pushing and shoving inside a sweaty concert hall; that is the sort of behaviour they left behind some years ago.

These are professional people who may go to one or two special shows a year. They park their V- and W-registration cars round the back and actually queue up to take their seats.

Springsteen, the man they have all come to see, is so much unlike a star that it is remarkable anyone had the foresight to sign him up.

But that is where his considerable appeal lies. At a time when almost every artist seems carefully packaged and marketed like a bar of soap, Springsteen is a most refreshing alternative.

He is a hero without being a superstar. His show is simplicity itself, with none of the usual gimmicks. Springsteen simply plays and sings, accompanied by his six-piece band.

He is not a particularly dazzling guitar player, producing no more than half a dozen brief solos throughout the entire 2½-hour set. Nor does he have a remarkable voice, favouring a hoarse recital rather than singing.

Apart from the simplicity of the show, it is his songs and their lyrics that attract people and have resulted in sales of between seven and eight million albums worldwide — most of them in the past two years.

Vision

Analysis of his lyrics dominates the conversation during the interval, as the fans patiently wait to be served at the four bars.

'They aren't so much songs, they're stories.' 'Yes, that's true, but it's the imagery and his vision that are so fascinating.' 'What I like is the way in which he expresses things that are so familiar to us all.'

The discussions continue throughout the break, as they talk about his songs of New York, of broken love affairs and the twilight world of street life.

It is West Side Story without the razor blades, a romantic view of Manhattan and the Bronx that his audience of middle-class achievers find so comfortable to relate to.

For them it is an evocation of their youth. There is no threat of violence, no talk of drug pushers. With Springsteen it is all so easy, the macho world of the boys showing off in front of their girl friends, drag racing up and down the streets.

For a man who has never had a hit record, not even in the top 40, and who last appeared in Britain five years ago, his success is as remarkable as it is impressive.

For no apparent reason he has gone from being a cult hero to probably the biggest attraction in rock today — promoter Harvey Goldsmith received enough ticket applications to sell out his British tour three times over.

Yet for someone who owes a great deal of his success to his apparent accessibility, Springsteen

BRIGHTON I

Prove It All Night
Out In The Street
The Ties That Bind
Darkness On The Edge Of Town
Factory
Independence Day
Two Hearts
Who'll Stop The Rain
Promised Land
Johnny Bye Bye
This Land Is Your Land
The River
Badlands
Thunder Road

Cadillac Ranch
Sherry Darling
Hungry Heart
Because The Night
Wreck On The Highway
Racing In The Street
Backstreets
Rosalita
Born To Run
Detroit Medley - I Hear A Train
Rocking All Over The World

THE BRIGHTON CENTRE

WEDNESDAY, 27th MAY, 1981

at 7.30 p.m.

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

BRUCE SPRINGSTEEN AND THE E. STREET BAND

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remains remote and aloof from his fans. Autograph hunters are turned away at the stage door, and he is protected by ring after ring of aides.

Remote

Surprisingly, for one undoubtedly highly articulate in his writing, Springsteen has little to say to interviewers, beyond the formalities that he was born in a tiny New Jersey town called Freehold, and that his father and grandfather both used to work in a factory.

Springsteen didn't follow them, of course, but chose to play guitar and sing with a band in coffee houses and bars. It is from that world and from living in the run-down seaside resort of Asbury Park that the ideas for his songs came.

That world is as remote for him today as it is for his fans. Success has taken them away from all that. Now they can afford to gaze back at it wistfully.

BRIGHTON II

Born To Run
Prove It All Night
Out In The Street
Darkness On The Edge Of Town
The Price You Pay
Two Hearts
Independence Day
Thunder Road
Promised Land
The River
This Land Is Your Land
Who'll Stop The Rain
Badlands

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
Stolen Car
Point Blank
Candy's Room
Ramrod
Rosalita
Jungleland
I'm A Rocker
Detroit Medley - High School Confidential
- [illegible]

WEMBLEY

LONDON

Robin Denselow on Bruce Springsteen's marathon performance at Wembley

Keep on runnin'

EVEN for a man who lives to perform, and who can turn in a long exhilarating set night after night, this was clearly a special show. "The last time I was in London it changed the way I felt about a lot of things," the scruffy curly-haired figure on the stage said in one of his few announcements of the night.

The last time was six years ago, when Bruce Springsteen's debut here was ruined by the "at last London is ready" hype, but then he still delivered a powerful show. This time he obviously wanted nothing to go wrong, and nothing did. The remarkable thing about Springsteen is that those stories about him are actually true: he really is so great a performer, and he really does deserve his place as American rock's latest Superstar, almost on a par with early Presley or Dylan.

There was no elaborate stage set at Wembley, for Springsteen's marathon depended on his own stamina and personality, on the excellent playing from his E Street Band, and on some very subtle lighting.

He came on just after eight, sang for an hour and a quarter, took a half-hour break and then stayed on stage until almost midnight. Laid back hippy bands like Grateful Dead are expected to play for so long but never rock-and-rollers. Springsteen burst on to the stage fighting like a boxer and by the second song he was wet with sweat.

For most singers, the thunderous versions of Born To Run and Out In The Street with which he started would have been saved up for an encore. But this wiry figure, in his tight trousers and non-descript short-sleeved shirt, just kept going. He looks like the sort of all-American working-class rebel that might have been played by the early Marlon Brando, and from the way he ran about the stage, leapt on the speakers or urged the crowd to take over in several songs, he was obviously enjoying himself.

Much has been made of Springsteen's fusion of early rock 'n' soul styles, but all-out R & B stompers were just part of his broad repertoire.

Springsteen: hard but romantic

He sang 29 songs in all, ranging from frantic rock 'n' roll to a gentle version of Woody Guthrie's This Land Is Your Land, and through it all emerged Springsteen's hard but romantic, often depressing but ultimately optimistic view of American life and music.

The opening burst of exhilaration gave way to songs like Factory or Independence Day, on the bleak working life or on relationships failing apart, and here (as in later songs like Pointblank) he sang against an elaborate delicate keyboard backing provided by Danny Federici on organ and the brilliant Roy Bittan on piano.

Then on to songs like Badlands and Hungry Heart (for me, the best thing he did) with their wildly romantic, condensed film-script stories of moving on, driving and searching passionately for a never specified goal. And against all that he threw in a tribute to Presley or sang favourite oldies by anyone from John Fogerty to Little Richard, or stepped aside to allow the large figure of his black saxophonist, Clarence Clemons, to take a solo.

For the final medley of Devil With A Blue Dress and then Rocking All Over The World he had the house lights turned on and somehow made even the Wembley Arena feel like a large but intimate club.

WEMBLEY ARENA

Harvey Goldsmith Entertainments presents

BRUCE SPRINGSTEEN
& THE E STREET BAND
in concert
FRIDAY, 20 MARCH, 1981
at 7.30 p.m.

DUPLICATE

Including V.A.T.

TO BE RETAINED See conditions on back

MARCH 20

75

Duplicate

ROW H

SEAT 137

WEMBLEY I

Born To Run
Prove It All Night
Tenth Avenue Freeze-Out
Darkness On The Edge Of Town
Factory
Independence Day
Two Hearts
Johnny Bye Bye
Trapped
This Land Is Your Land
Who'll Stop The Rain
Promised Land
The River
Badlands
Thunder Road

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
Candy's Room
Stolen Car
Point Blank
Ramrod
Rosalita
Jungleland
I'm A Rocker
Detroit Medley
Rocking All Over The World

A rock star born to rule...

BRUCE SPRINGSTEEN at Wembley

BRUCE SPRINGSTEEN returned to London in triumph at the weekend to prove that everything everyone has said about him is true—and more.

Five years on from his last British concert, he exploded on to the stage, hell-bent on giving a performance that would leave every person in the audience reeling.

The show began like an encore—and then by sheer will-power, sensitivity, energy and physical intensity Springsteen managed to keep it buoyed at that peak, emotional pitch for three and a half hours.

Jigging about like an edgy boxer, Bruce powered straight into Born To Run then, without pausing, he was roaring through Out In The Street and — before anyone realised what was happening — he had leapt from the stage to sing among ecstatic fans as they jubilantly lifted him shoulder-high.

Easily, he was as good as the Stones or The Who used to be. But while those bands have grown tired, Springsteen, with his stamina and limitless drive, is still growing better with every show he plays.

He has a commitment to his music which overrides homes, friends and money, so that he lives almost obsessively for the hours he spends on stage. And it is this passion, this devotion to the needs of his audience which makes Springsteen the most compulsive, devastating rock performer in the world today.

Certainly this performance was as good as any show I have ever seen from anyone in my life.

His voice isn't pretty, it is more a snarl, a scream of rage at the bleakness and waste of so many lives. His stage clothes, too—battered boots, T-shirts, cords and leather jackets—are grim. But his voice and appearance are as right for now as Jagger's glitter was for the sixties or the Sex Pistols' evil was for the seventies.

This wasn't simply a concert. It was an event in rock music.

JOHN BLAKE

WEMBLEY IV

Prove It All Night
Out In The Street
The Ties That Bind
Darkness On The Edge Of Town
Follow That Dream
Two Hearts
Independence Day
Who'll Stop The Rain
Promised Land
This Land Is Your Land
The River
Badlands
Thunder Road

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
Because The Night
Point Blank
Candy's Room
Ramrod
Rosalita
Born To Run
Jungleland
I Fought The Law (with Link Wray)
Detroit Medley - Snake
- Sweet Soul Music

Springsteen—the second coming of the "future of rock 'n' roll"

Born to run and run and run and run and run and run and run and run and run

ROCK JOHN COLDSTREAM

Ungainly but great

FOR SOME a stage appearance by Bruce Springsteen must be nerve racking. Every time this ungainly figure lurches forward towards the anemone-like arms, leaps on to speaker cabinets to salute the less well placed or hurtles the full length of the stage on his knees, the promoters, the insurers, and assorted dependents must crop another millimetre off their fingernails.

For the rest of us the Springsteen experience is a prolonged infusion of a heady and sometimes magical tonic into a musical bloodstream which had

His songs, steeped in the highway lore instilled by his father's calling, are uncomplicated expressions of free-wheeling exhilaration studded by bouts of remorse and private despair. The former—"Cadillac Ranch," "Badlands," "Ramrod" and the barnstorming "oldies" medley prefaced by "I'm a Rocker" — take us on a thrilling ride without brakes; the latter — "Stolen Car," "Factory," "Independence Day" and the hugely dramatic "Point Blank"—command the respectful silence that their creator requests.

WEMBLEY II

Prove It All Night
The Ties That Bind
Out In The Street
Darkness On The Edge Of Town
Independence Day
Johnny Bye Bye
Jackson Cage
Trapped
Two Hearts
Promised Land
The River
This Land Is Your Land
Badlands
Thunder Road

Cadillac Ranch
You Can Look
Sherry Darling
Hungry Heart
Fire
Because The Night
Point Blank
Backstreets
Ramrod
Rosalita
Jungleland
Born To Run
Detroit Medley
Twist And Shout

WEMBLEY III

The Ties That Bind
Prove It All Night
Out In The Street
Darkness On The Edge Of Town
Follow That Dream
Johnny Bye Bye
Trapped
Two Hearts
Who'll Stop The Rain
Promised Land
The River
This Land Is Your Land
Badlands
Thunder Road

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Because The Night
Wreck On The Highway
Racing In The Street
Ramrod
Rosalita
I'm A Rocker
Jungleland
Born To Run
Detroit Medley - Shake

Bruce Springsteen

begun to clot with lack of spontaneity.

However bent others are on his deification, Bruce Springsteen, the shambling, sideburned 31 year old son of a New Jersey bus driver, seems to have pledged himself to take the remoteness out of rock music.

Even surrounded by the finest hardware road managers can buy, Springsteen and his six loyal lieutenants in the E Street Band manage to reduce the oblong monstrosity of Wembley Arena to the intimacy of small dance hall.

On the third song of the night, "Tenth Avenue Freeze-Out," Springsteen pitches himself into the audience and sings a verse while carried shoulder high; in "Sherry Darling" he yanks a girl in a red neckerchief from the front row and does a protracted two-step along the apron; at the close of "Promised Land," he gives his harmonica away.

Through 30 songs and the best part of three hours the husky voice and the awkward articulation of limbs are dedicated unthinkingly to the audience by a man for whom music is an all-consuming raison d'être. Rarely seeking the limelight for his own guitar work, Springsteen instead deflects the beam towards the nattily-suited Clarence Clemons, who not only makes the most stirring noises with his saxophone but also belies his formidable bulk with some hilarious footwork.

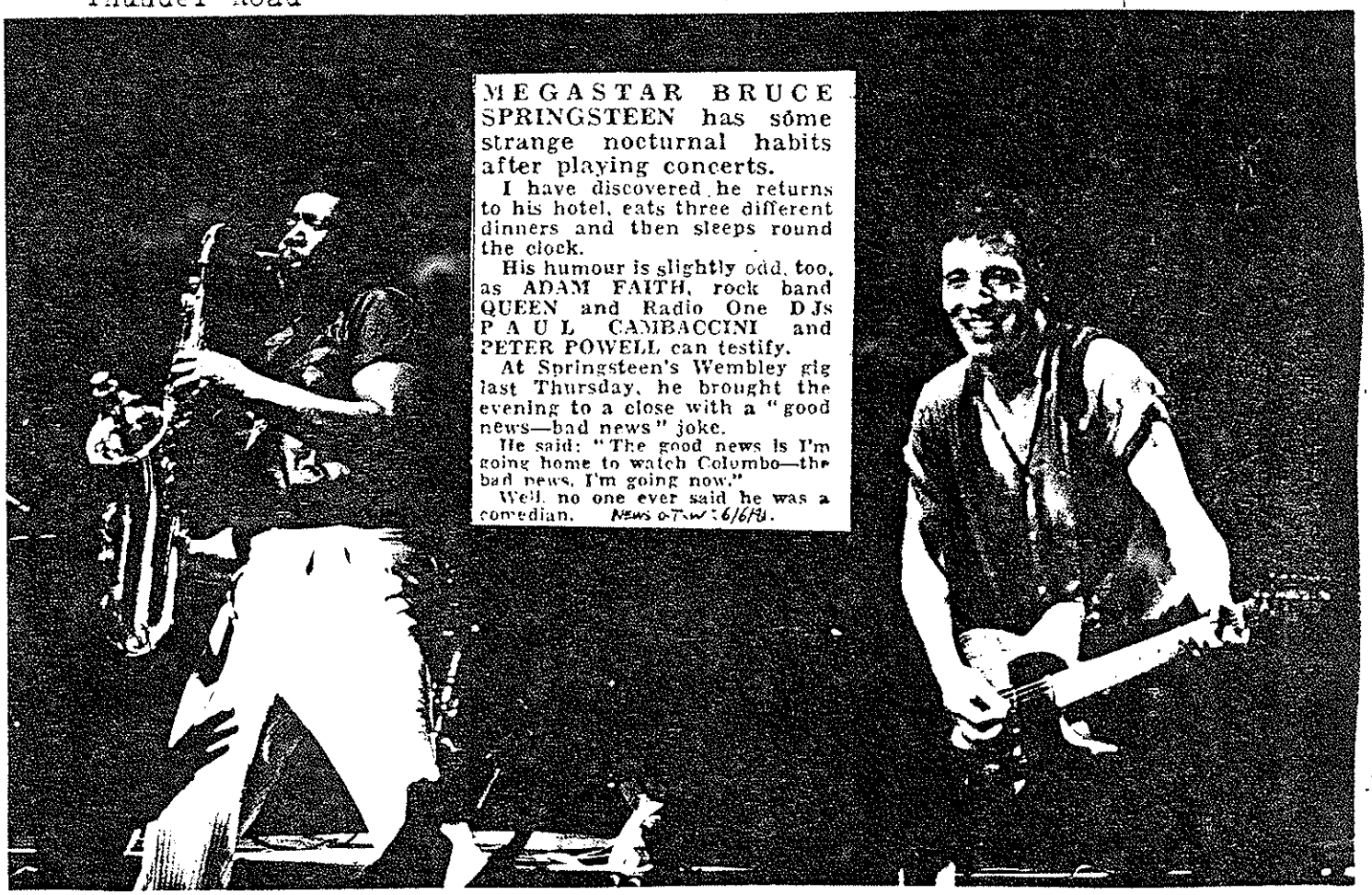
Nowhere in this remarkable team is there a weak link: each note of the often dazzling musicianship shines clearly from a sound system of peerless purity, managed by Bruce Jackson, while every metaphor for sunshine or darkness is matched by Marc Brickman's stunning lighting.

It is more than five years since Springsteen gave concerts here, heralded by posters saying: "I saw the future of rock and roll and its name is Bruce Springsteen." Some of the 130,000 lucky subscribers who will have seen this sensational display are already asking whether those words were quite so rash after all.

WEMBLEY V

Prove It All Night
The Ties That Bind
Out In The Street
Darkness On The Edge Of Town
Follow That Dream
Johnny Bye Bye
Jackson Cage
Trapped
Two Hearts
Promised Land
This Land Is Your Land
The River
Badlands
Thunder Road

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Fire
Because The Night
Racing In The Street
Backstreets
Ramrod
Rosalita
Jungleland
Born To Run
Detroit Medley - Shake
Sweet Soul Music



MEGASTAR BRUCE SPRINGSTEEN has some strange nocturnal habits after playing concerts.

I have discovered he returns to his hotel, eats three different dinners and then sleeps round the clock.

His humour is slightly odd, too, as ADAM FAITH, rock band QUEEN and Radio One DJs P A U L CAMBACCINI and PETER POWELL can testify.

At Springsteen's Wembley gig last Thursday, he brought the evening to a close with a "good news—bad news" joke.

He said: "The good news is I'm going home to watch Columbo—the bad news, I'm going now."

Well, no one ever said he was a comedian. News of the World 16/6/81.

WEMBLEY VI

Born To Run
Prove It All Night
Out In The Street
Follow That Dream
Darkness On The Edge Of Town
Independence Day
Johnny Bye Bye
Two Hearts
Who'll Stop The Rain
Promised Land
This Land Is Your Land
The River
I Fought The Law
Badlands
Thunder Road

Hungry Heart
You Can Look
Cadillac Ranch
Sherry Darling
Jolie Blon
Fire
Because The Night
Little Girl - I Wanna Marry You
Point Blank
Candy's Room
Ramrod
Rosalita
I'm A Rocker
Jungleland
Can't Help Falling In Love
Detroit Medley

BIRMINGHAM

N.E.C.

BIRMINGHAM INTERNATIONAL ARENA
NATIONAL EXHIBITION CENTRE

HARVEY GOLDSMITH ENTERTAINMENTS
present

BRUCE SPRINGSTEEN & THE E STREET BAND

IN CONCERT

in the new
Birmingham International Arena

FRIDAY, 27th MARCH, 1981,
at 7.30 p.m. *Doors open 6.00 p.m.*

£5.00
inc. VAT

For conditions see over.

No cameras, tape recorders or bottles allowed in Auditorium.

WARNING: Official souvenirs are on sale within the Auditorium only.

BLOCK
6

ROW
M

SEAT
152

TO BE RETAINED

BIRMINGHAM I

Prove It All Night
Out In The Street
Tenth Avenue Freeze-Out
Darkness On The Edge Of Town
Factory
Independence Day
Two Hearts
Who'll Stop The Rain
Promised Land
Trapped
This Land Is Your Land
The River
Badlands
Thunder Road

Bruce brings house down

The Bruce Springsteen disciples had been waiting since March — but it was worth every minute.

For more than three hours, Springsteen and his E Street Band held the 11,000 sell-out audience in the palms of their hands with a superb example of rock music as it was meant to be played.

From plaintive ballads to aggressive rockers, the set had the lot. The energy of the band turned the vast NEC International Arena into a sea of waving arms and dancing bodies as the audience went wild.

Even after three encores — and a guest appearance from Pete Townshend of The Who — the crowd still wanted more.

Springsteen ends his British tour with a second concert at the NEC tonight.

Hotel Bruce!

You Can Look
Cadillac Ranch
Sherry Darling
Jolie Blon
Fire
Little Girl - I Wanna Marry You
Drive All Night
Ramrod
Rosalita
Born To Run (with Pete Townshend)
Detroit Medley - Shake (" " ")
Sweet Soul Music

Springsteen's secret

Bruce Springsteen and the E. Street Band, Birmingham International Arena, National Exhibition Centre

No glowing words of praise can do justice to one of the great performers in rock music.

Expectations had been high, but Bruce Springsteen surpassed them all with a brilliant blast of power and passion that tore at the hearts of more than 11,000 disciples last night in a three hour set.

One moment he send shivers down the spine with the delicate, undulating love song *Drive All Night*. The next, he's got you laughing and dancing to the exhilarating *Cadillac Ranch*.

The influences are many and varied. Rock n Roll, soul, 60s pop and touches of Phil Spector are all part of the sound Springsteen has made his own.

But without the E. Street Band, the panoramic images of life could not be translated into musical reality. After months on the road, the six-man band are tight, but they have retained the spontaneity and enthusiasm which is the essence of good rock.

They're helped by an excellent sound balance which effectively recreates the feel of Springsteen's last album, *The River*.

BIRMINGHAM II

The Ties That Bind
Prove It All Night
Out In The Street
Darkness On The Edge Of Town
Follow That Dream
Johnny Bye Bye
Jackson Cage
Trapped
Two Hearts
Promised Land
The River
This Land Is Your Land
Who'll Stop The Rain
Badlands
Thunder Road

You Can Look
Cadillac Ranch
Sherry Darling
Hungry Heart
Jolie Blon
Fire
Little Girl - I Wanna Marry You
Racing In The Street
Ramrod
Rosalita
Jungleland
Born To Run
Detroit Medley - Shake
- I Hear A Train
Sweet Soul Music
Rocking All Over The World

The presentation is simple — no lasers, no smoke bombs, no dry ice. Just the best music you've ever heard.

Springsteen's secret of success is that he enjoys himself. He leaps into the crowd, pulls a girl on stage for a dance and covers every inch of that stage.

The greatest rock performance you're ever likely to see

The show is on again tonight.

PETER BAILEY.

Rock star in 68 rooms

Superstar Bruce Springsteen has taken more than 68 rooms at Birmingham's Holiday Inn today, including one for his personal chef.

His massive entourage has occupied nearly a quarter of the hotel's 304 rooms for a three-night stay.

Night owl Bruce booked in under an assumed name at the hotel on Saturday, and his accountant will be settling up bills of well over £5,000 by the time he leaves tomorrow — after winning a 25 per cent discount.

The entourage, which includes his seven band members, a full lighting and road crew, tour and road managers, Bruce's accountant and his personal chef, kept the hotel staff busy until 6 a.m. after last night's show at the NEC.

Meanwhile, Bruce's personal security guards are clearly on edge with the burden of guarding the biggest concert attraction in the world.

While he keeps to his room, sleeping off the effects of his gruelling four-hour show, they make constant calls to the lobby to check whether there are fans waiting for a glimpse.

Ligging on the edge of town

FINALLY, London said goodbye to Bruce Springsteen. An enthusiastic crowd watched Springsteen give his usual energetic show, which included a version of the cajun tune "Jole Blon" (featured on the recent Gary U.S. Bonds album) and a sentimental encore of Elvis Presley's "Can't Help Falling In Love".

And talking of Elvis . . . Costello was granted an audience with Asbury Park's favourite son and reported "he's a nice guy". Our star-struck reporter then quizzed the star of a forthcoming "South Bank Show" profile if he's ever thought of doing three and a half hour shows himself? "Never occurred to me!" quoth Elvis.

Having words with Bruce at his personal request were U2 and the Members. Joe Jackson was heard enthusing about his new Forties-style swing band, Pete Thomas of the Attractions discussed drums with an Ant person, while also in attendance were Link Wray and Pete Farndon and Jim Honeyman-Scott of the Pretenders.

Bruce is pictured dancing with the famous Obie, the world's leading Boss fan (just check the credit for "Homework" on "The River"). Wherever Bruce plays in the world, Obie's there right dead centre in the front row. After the sort of shows he's been giving, we only wish we were right there with her! – PATRICK

Bruce hello, Johnny bye bye

"I thought I knew every Jimmy Cliff song," Bruce revealed, "but I heard this on a cassette at an airport." Typical of his cover versions, Bruce has written new lyrics for the song as well as changing the beat away from the reggae feel, simply because he felt he couldn't play reggae as well as the original.

THREE hours after his first London gig in six years, Bruce Springsteen knew that he'd come through unscathed.

Sat in his dressing room, the man who had just completed a gruelling three hour show confirmed how nervous he was, simply because of the realisation "that I've changed so much since the last time I was here."

His show had begun with "Born To Run", and other highlights included two new songs, "Johnny Bye Bye" and "Trapped". "Johnny", a story about the death of Elvis, was introduced as a "father and son" song, while

Bruce on the loose

FOLLOWING his admission at Wembley a fortnight ago that Ireland's favourite sons U2 were among those who had impressed him highly, Bruce Springsteen dutifully turned up for their Hammersmith Palais gig last Tuesday.

In tow with Pete Townshend, who had joined him onstage the previous Sunday at Birmingham for a blistering "Born To Run", Springsteen avidly watched and applauded the young Irishmen before heading backstage to chat and pose with them.

Afterwards Springsteen (and this is the last time we write about him for at least a fortnight, promise) was driven to the Embassy Club by Townshend, where they witnessed a Flying Padovanis gig.

Back at his hotel in the early morning hours Springsteen played host to a whole bunch of visitors in his suite. Amongst those listening spellbound to his anecdotes were Vaughn Toulouse and, yet again, Pete Townshend.

Springsteen left for the States at one the next day. His last comment about England? "I ain't going to leave it so long again before I come back. The